



GINEVRA DI SCOZIA

Dramma eroico per musica

del

S^{RE} MAESTRO GIOVANNI SIMONE MAYR

PER IL CLAVICEMBALO



Vienna.

nella Stamperia degl' Imperiali Regi Teatri di Corte

OUVERTURE.

Maestoso

OUVERTURE
Maestoso

ff p ff p

ff

f p

pp p

Allo. p

PP p

This page of musical notation consists of six systems of staves, each containing a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 7/8. The notation includes various musical elements such as eighth notes, sixteenth notes, and rests. Dynamic markings are prominently featured throughout the piece, including *p* (piano), *f* (forte), *fp* (fortissimo piano), *tr* (trill), and *sf* (sforzando). The first system includes *fp* and *tr* markings. The second system includes *p* and *f* markings. The third system includes *f* and *sf* markings. The fourth system includes *f* and *sf* markings. The fifth system includes *f* and *sf* markings. The sixth system includes *sf* markings. The notation is dense and complex, with many notes and rests. The page number 191 is visible at the bottom center.

This is a handwritten musical score for piano, consisting of six systems of staves. The notation is in treble and bass clefs with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings.

System 1: The first system begins with a treble staff containing a series of notes and rests, followed by a bass staff. Dynamic markings include *P dol* (piano, dolce) and *p* (piano).

System 2: The second system continues the melodic lines in both staves, with a *p* (piano) marking in the bass staff.

System 3: The third system features a treble staff with a series of notes and rests, followed by a bass staff. Dynamic markings include *sf* (sforzando) and *Cres* (crescendo).

System 4: The fourth system continues the melodic lines in both staves, with a *sf* (sforzando) marking in the bass staff.

System 5: The fifth system features a treble staff with a series of notes and rests, followed by a bass staff. Dynamic markings include *sf* (sforzando) and *tw* (trill).

System 6: The sixth system continues the melodic lines in both staves, with a *tw* (trill) marking in the bass staff.

This image shows a handwritten musical score for piano, consisting of five systems of staves. The notation is in a historical style, likely from the 18th or 19th century. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a treble and bass staff. The second system includes a piano (p) dynamic marking. The third system includes a pianissimo (pp) dynamic marking. The fourth system includes a trill (tr) marking. The fifth system continues the musical notation. The handwriting is clear and legible.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings are used throughout: *fz* (forzando) appears in the first, second, and third systems; *f* (forte) appears in the fourth and fifth systems; and *sf* (sforzando) appears in the sixth system. The notation is dense, with many beamed notes and complex rhythmic patterns. The page number 191 is located at the bottom center.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical elements such as chords, arpeggios, and melodic lines. Dynamics are indicated by letters: *mp* (mezzo-piano), *sf* (sforzando), *p* (piano), and *f* (forte). The phrase *a poco* appears twice, indicating a gradual change in tempo or dynamics. The page number 191 is centered at the bottom.

mp

mp

sf

sf

p

p

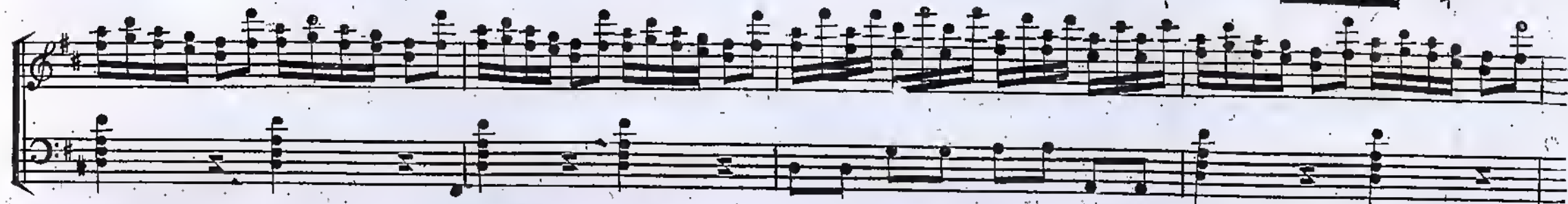
a poco

a poco

f

f

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Nº2.

GINEVRA DI SCOZIA.

CAVATINA.

Se pazzo, Amor, tu sei, :

Del Sig: Giuseppe Weigl.

POLINESSO

Allegro
moderato

Qua-le m'af-fan-na, e op-prime smania cru-de-le!

Come feroce in petto un gelo sovelenomi serpe, e stracciali
 st f sfz fp
 cor. Sempre felice nell'amor, nella gloria dunque su me non ferà Ariodante? E ne vira...
 f f f f
 Oggetto del più violento affetto, invano lo amero? Spleta-ta... troppo
 Andante dolce fp f
 barbara pena, con disprezzo ardo-re. Stutta l'asene, e non vi regge, e non vi regge il co-re.
 pp pv p p#

Polineso

Cavatina
Andante

to so amor tu se - i se pie - to to a - mor tu se - i cal - ma oh Di - o cal - ma oh
Dio gl'affan - ni miei gl'affan - ni miei Per te sol di tante pe - ne, per te
sol di tan - te pene l'al - ma in sen respi - re - ra l'al - ma in sen respi - re - ra

4

re-spi — re — ra. Ah se m'a-mail ca-ro be-ne, Qual Per —

Con più comodo.

me fe-li-ci-tà. Ah se m'a-ma. il ca-ro be-ne qual per me si fe-li-ci-

tr tr

ta qual per me fe-li-ci-tà pie-to-so a —

Capo Recte.

mor calmao d-dio calmao d-dio. gl'affanni miei ah se m'a-mail ca-ro

pp

5

più comodo.

be - ne qual per me fe - li - ci - tà. ah se m'a - ma il caro be - ne qual per

me si fe - li - ci - tà qual per me fe - li - ci -

ta - - - per me fe - li - ci - tà - - - per me fe - li - ci - tà, fe - li - ci - tà, fe - li - ci -

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GINEVRA DI SCOZIA.

MARCIA.

Del Sig: Giovanni Simone Mayr.

Allegro
maestoso

The musical score is written for piano and consists of several systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used include *p* (piano), *mf* (mezzo-forte), *f* (forte), *sf* (sforzando), *fp* (forzando), and *tr* (trill). The score is marked with a tempo of *Allegro maestoso*. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into systems, with the first system starting with a treble and bass staff, and subsequent systems continuing the melody and accompaniment. The score ends with a double bar line and a final dynamic marking of *f*.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *f* (forte) to *p* (piano), with intermediate markings like *mf* (mezzo-forte) and *sf* (sforzando). There are also markings for *fp* (fortissimo piano) and *tr* (trill). The piece concludes with a *fine* marking. The notation is dense, with many beamed notes and complex rhythmic patterns.

f *mf* *f* *p* *p*

tr *tr*

sf *sf* *fp* *fp* *fp* *fp* *sf* *sf*

sf *sf* *sf* *sf* *f* *fp* *sf* *sf*

sf *sf* *sf* *f* *8va* *p*

f *p* *f* *p* *fine*

GINEVRA DI SCOZIA.

SCENA.

Per voi, tra l'armi intrepido.
Del Sig: Giovanni Simone Mayr.

Recitativo.

Allegro
maestoso.

Re:

Primo come da lontano.

Eg-li già vien da lun-gi o-do he-to clamor.

P

PP

P

Ginevra.

Suoni mar-zia-li rimbomba-no d'in-

P

ritorno

P

P

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453

Co-me mi bal-zi mai, te-ne-ro co-re. // Ce-la-ti in fen, ge-lo-so mio fu-ro-re

Sieque Sublec

Maestoso

P

P

Pp

Cres

Cres

sf sf sf sf sf sf sf ff

sf sf sf sf ff

Re-co l'E-ro-e, ec-co il guer-rie-ro, vi-va il fos-teg-no di quest'im-pe-ro, vi-va l'E-

Co-ro

Re-co l'E-ro-e, ec-co il guer-rie-ro, vi-va il fos-teg-no di quest'im-pe-ro, vi-va l'E-

f p p f p

-ro-e. lui, che la Sco-zia sep-pe fal-var.

Co-ro

-ro-e. lui, che la Sco-zia sep-pe fal-var. pp

P f

COTO

COTO

pa — ce in fe — no, fe — li — ce ap — pie — no, fe — li — ce ap — pien, lie — ta la Pa — tria puó re — spi —

Di pa — ce in fe — no, fe — li — ce fe — li — ce ap — pien, lie — ta la

Di pa — ce in fe — no, fe — li — ce ap — pien, lie — ta la Pa — tria puó re — spi —

f

Ariodante.

rar, puó re — spi — rar, Per voi, frá l'ar — mi in — tre — pi — do,

rar puó re — spi — rar,

pp colla parte *P*

La mor-te ci-men-tai,

Di Mar-te il ful-mi-ni l'J-re sfi-

Coro

p

This system contains the first two staves of a musical score. The top staff is a vocal line with lyrics 'La mor-te ci-men-tai,' and 'Di Mar-te il ful-mi-ni l'J-re sfi-'. The bottom staff is a piano accompaniment. A 'Coro' marking is on the left. A 'p' (piano) dynamic marking is in the piano staff.

dai,

Del-ce per vo-i m'e il-tri-on-far,

Coro

mezza voce.

p

This system contains the next two staves of the musical score. The top staff continues the vocal line with lyrics 'dai,' and 'Del-ce per vo-i m'e il-tri-on-far,'. The bottom staff continues the piano accompaniment. A 'Coro' marking is on the left. A 'mezza voce.' (half voice) instruction is in the piano staff, followed by a 'p' (piano) dynamic marking.

6

Coro

do - ce per voi m'è il tri - on - far m'è il tri - on - far.

Ten: *mo.*

Ten: *ndo*

Baf:

Vi - va l'Ro -

sfz

f

ro - e, vi - va il guerrie - ro. lui che la Scozia sep - pe sal - var, vi - va!

Coro

ro - e, vi - va il guerrie - ro. lui che la Scozia sep - pe sal - var, vi - va!

f

Andante.
Larghetto Cantabile.

vi - va. lui che la Sco - zia sep - pe fal - var.

Ma / ma più del tril -

vi - va. lui che la Sco - zia sep - pe fal - var.

- on - fo, ma più dell'al - lo - ro tu fai mi - o te - so - ro, quest' al - ma bril - lar

Coro

Coro

Coro

quest' al-ma bril-lar. Fra l'ar-mi-in-

Vi-va l'E-ro-e!

Vi-va l'E-ro-e!

tre-pi-do per voi pu-gna-i, dol-ce per

vi-vail guerrie-ro!

vi-vail guerriera!

p *p* *p*

vo — i m'è il tri — on — far, dol — ce per voi m'è il tri — on — far,

Coro

per voi pu — gua-i; la mor-te ci — men — ta-i;

Coro vi — va l'E — ro — e! vi — va il guer — rie — ro! vivai il sos — teg — no di quest'Im — vi — va l'E — ro — e! di quest'Im —

a poco Cres

Dol - ce per vo - i, m'è il tri - on - far, m'è il tri - on - far
 pe - ro, la nostra gloria il nostro amo - re, lui che fa Scozia, sep - pe sal - var, il nostro
 - pe - ro, il nostro amo - re,
 f p f p f p
 m'è il tri - on - far - il
 ro - e vi - va! vi - va! vi - va! He - ra la patria può res - pi - rar.
 p f p

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tri — on — far — a tri — on — far, a tri — on — far, a tri — on —

può res-pi — rar, può res-pi — rar, lle-ta la Patria può res-pi — rar, lle-ta la Patria può res-pi —

f **f** **sf** **sf** **sf** **sf** **sf** **sf** **sf** **sf**

— far, a trion — far, a trion — far.

Coro **Coro** **Coro** **Coro** **Coro** **Coro** **Coro** **Coro** **Coro** **Coro**

rar, può res-pi — rar, può res-pi — rar.

GINEVRA DI SCOZIA.

DURTO.

./ Vieni: colà t'attendo, etz. etz. ./

Del Sig: Giovanni Simone Mayr.

ARIODANTE

Recitativo

Oh Di-o qual gel mi scende al cor: po- treb-be ci- ne-vra... ah no non è ca-

-pa ce: al-lo-ra, si al-lor ti cre-de-ro. Eb-ben, fra po-co con-

-vin-cer-ti fa-pro. Di già la not-te s'av-vi-ci-na. l'á do-ve su do-ser-ta te-mo-ta

Polinesu

sf

P ten

P^{8vo} ten

vi-a, le stan-ze di Gl' — ne-vra guarda-no del-la Reggia al man-co la-to, re-ca-ti in-of-ser...

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with some rests. The piano accompaniment is written on two staves, with the right hand in treble clef and the left hand in bass clef. It features a simple harmonic accompaniment with chords and single notes.

va-to. Fra di po-che, e di roc-ca-te-ca-se, cap-piat-ta e of-ser-va.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a similar melodic pattern to the first system. The piano accompaniment provides a steady harmonic support.

Ariodante. Di-mi li-sa-ra-i ci sa-ro. *Polinesio* Quale am-bas-cia: Or fon con-ten-to: non man-

The third system of the musical score introduces a new character, Polinesio, who enters with a vocal line. Ariodante's vocal line continues. The piano accompaniment features more complex textures, including sixteenth-note passages and chords. Dynamics like *f* (forte) and *p* (piano) are indicated.

Ariodante -car... non re-mer. Mo-rir mi fen-to

The fourth system of the musical score shows Ariodante's vocal line concluding with a dramatic flourish. The piano accompaniment continues with a strong harmonic presence. Dynamics like *p* and *f* are used to emphasize the emotional intensity.

Ariodante

Polinefso

Allegro
moderato

3

Vieni co - la rat -

ten - do, l'in - gan - no tuo ve - drai, l'in - gan - no tuo ve - dra - i

Ah pien rav - vi - se - ra la mia fe - li - ci - tà ap - pien rav - vi - se -

4

Ver-

-ra - i la mia fe - li - ci - tà.

f *f*

ró. Co - lá m'at - ten - di, má per pu - nir - ti au - da - ce! má per pu - nir - ti au -

mf *p* *mf*

da - ce non è il mio ben - ca - pa - ce, di san - ta in - fe - del -

-ta, non è il mio ben ca - pa - ce, di tantain-fe — del - ta, no! di tan - tain-fe — del -

mf *p* *sf* *sf*

-ta. Con - fu - so res - te - ra - i .

eb - ben, lo ve - dra - i . . . tin - gan - ni !

sf *sf*

men - ti ! men - ti .

tin - gan - ni !

Largo Cantabile

Quan - ti

Quan - ti

Largo Cantabile

6

mai contra-ria fet- ti a- gi- tan- do il cor mi van- no, a- gi- tan- do il cor mi van- no! - va- cil-

lan-do va quest' alma, frà lo sdegno é frà l'af-fan-no é frà l'af-fanno, e più reg-ge-re non
 va-cil-lan-do va quest'al-ma, frà lo sdegno é frà l'affanno e più reg-ge-re non

sà, va - cil - lan - do va quest' al - ma quest' al - ma fra lo sdegno e fra l'af - fanno e più'

 $\cdot sfP$

Tempo Imo

reg-ge-re non sa- no non sa- no non sa- Si ver-

ma-verra-1 2

Tempo Imo

ro- va- ti se-guo.

ti pre-ce-do.

Jo vo lo lo

Solo

Mi-se-ro te, se men-ti . . . t'in-

vo lo a miei con-ten-ti.

E trop-po mio quel co-re

f

f

gan-ni, men-ti - to - re ! che brami ? non t'ò-do

fenti . . . as - colta ! ve -

Ta - ci u - na volta !

- drai, ve - drai, tāt - ten - do ! Ma quando ve - drai che m'a ma, ma,

sfp

sfp

Lento

che t'a ma ? che t'a ma ? . . . Gi - ne - vra tua ca -

quando ve - drai che m'a ma, . . .

Lento colla parte

pena si atroce e barbara, mo-rir, oh Dio mi fa, Che pena si atroce e barbara mo-rir, oh Dio, mi
 goscia atroce e barbara pe-nar, oh Dio mi fa, Che angoscia atro-ce e bar-ba-ra pe-nar, oh Dio, mi

sf *sf*

fa, mo-rir, oh Dio, mo-rir, mi fa, mo-rir mi fa, mo-rir mi
 fa, pe-nar, oh Dio, pe-nar, mi fa, pe-nar mi fa, pe-nar, mi

fa.
 fa.

GINEVRA DI SCOZIA.

ARIA.

∴ In mezzo a tanti spasimi etz ∴
Del Sig: Giuseppe Weigl.

ARIODANTE

Allegro

Tutto è svelato, al fin. ah spaven to-sa, in-u -

ma-na cer-tez-za / ah donna infida... ma vanne son le smanie... i-nu-ti-li la-menti, a un dis-pe -

Lurcanio

rato, ah no non resta o-ma-i che di squarciarsi il sen. Germanche fa-i 2 quale insania é la tu-a 2

Ariod.

Dammi quel fer-ro. Ah las-cia-mi mo-rir.

Adagio

Lurc.

Ariod.

Lurc.

Ariod.

vedes-ti? Vi-di, echi fu il tradi-tor. Nel ravvi-sas-ti? nó, nol po-te-ri Jo ne go-do. Jo

fo-lo, me-uo fra l'om-bre, porterò il mio se-gretto... ah res-ta, ah! fe m'a-mi, S'hai

pur di me pie-tà, se ti son ca-ro, Dammi, Dammi l'ac-cia-ro.

Ariodante
Allegro
moderato

The musical score is written for Ariodante, marked 'Allegro moderato'. It consists of four systems of music, each with a vocal line (soprano and tenor parts) and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are in Italian.

System 1:

Vocal: In mez-zo a tan-ti spa-si-mi, las-ciachio corra a mor-te; (In)

Piano: *p*

System 2:

Vocal: mez-zo a tan-ti spa-si-mi, las-ciachio cor-rachio cor-ra a mor-te las-cia la-scia chio

Piano: *sf*

System 3:

Vocal: cor-ra a mor-te. De-ci-sa é la mia for-te.

Piano: *f sf p p f f*

System 4:

Vocal: De-ci-sa é la mia for-te. Tut-to mi desta or-ror, tu-to mi desta or-ror

Piano: *fp p fp f*

De - ci - sa e la mia for - te e la mia sor - te tut - to mi des - ta or -

-ror, tut - to tut - to mi des - ta or -ror. In mez - za a tan - ti spas - si mi

la - sciacklo corran a mor - te, de - ci - sa e la mia for - te tut - to mi des - ta mi des - ta or -ror.

tut - to tut - to mi des - ta or -ror.

sfz *p* *ff* *Alto*

Ah / se unaccia-ro - mancami, Ah / se unacciaro mancami per-
 e - sa - lar qui l'anima. An - dro do - ve mi gui - da - no, le dispe - ra - te fu - rie ;
 le dispe - ra - te fu - rie ; o - dlo vendet - ta, a - mor. An - dro do - ve mi guidano, lo dis - pe - ra - te
 fu - rie o - dio, .. Ven - det - ta, .. Ven - det - ta, ... a - mor

Musical notation includes piano (p), fortissimo (ff), and crescendo (Cres) markings. The score is written for voice and piano.

o — dio / ven-det — ta / a — mor

o — dio / ven-det — ta, a — mor, ven-det — ta, a — mor, ... ven — det — ta, a — mor!

ven-det — ta, ... a — mor.

Lucc. b. b. Ariod.

Ah! tarres — ta, ... che fa — l' ad — dio ger — ma — no ... si lancia nel fiume!

Lurcanio.

a Tempo

7

Ah / mi-sero fra-tello /

Coro.

Allegro

a Tempo

sf

sf

genti / oh Di - o / ei for-se più non è soc-corso / ahime / ger-mano /

Coro.

f

p

f

p

f

f

p

f

p

f

WOTO

Uoro

Allegro

foccor-so ... ah for - se og-ni soccor-so e' va-no.

qual la-men - ti qua-li grida qua-li vo-ci qua-li ru-mo-re qua-li vo-ci qua-li gri-da qua-li vo-ci qua-li ru-mo-re

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The image shows a page from a musical score for the opera 'L'Espresso' by Giuseppe Verdi. The score is written for voice and piano. The vocal part is in Italian, with lyrics such as 'ah cor re te oh Bi o vo', 'mo re qua li grida dis pe ra te', 'la te A mi ci oh me, Ario dan ie el più non', and 'ma che av venne'. The piano part features a prominent arpeggiated figure in the right hand, marked 'fp' (fortissimo), and a more active bass line. The score is in 2/4 time and the key signature has one sharp (F#). The page is numbered '174' in the top right corner.

Al-la reg-gia! al-la reg-gia! la sua mor-te a

più non è? più non è?

più non è? più non è?

sf f p

ven-di-car,

Si! quest'ar-mi, e des-tre ul-tri-ci, lo sa-pranno ven-di-

Si! quest'ar-mi, e des-tre ul-tri-ci, lo sa-pranno ven-di-

Si! quest'ar-mi, e des-tre ul-tri-ci, lo sa-pranno ven-di-

sfp sfp f ff

ff

- car, lo sa - pran - no ven - di - car, si lo sa - pran - no ven - di
 - car, lo sa - pran - no ven - di - car, si lo sa - pran - no ven - di
 - car, lo sa - pran - no ven - di - car, si lo sa - pran - no ven - di
 sfz sfz sfz f f sf sf sf
 sfz sfz sfz f f 8va sf

- car, sapranno ven - di - car Sa - pran - no ven - di - car.
 - car, Sa - pran - no ven - di - car, Sapranno ven - di - car.
 - car, Sa - pran - no ven - di - car, Sapranno ven - di - car.
 sf sf sf sf

GINEVRA DI SCOZIA.

ARIA.

Andaci! io sol m'oppongo.

Del Sig: Giuseppe Weigl.

POLINESSO

Recitativo

O-la, ferma-te!

E quali in quest'ora, in tal luogo, tu =

multu-o-se grida?

qual folle pensier vi induce, di questa Reggia, l'in-vi-o-la-te

foglie, a pene-trar au-daci, con hudiacciarie con accese faci?

Se in si-dio — se al Trono ne-re-trame in sen-co — va-re, al va-lo-re del mio brac-cio em-pi-ere — ma — te.

Polinesio
Allegro

Au-da-ci- au-da-ci- io sol-mo-pon-go, al

vos-tro ar-di-re in-sa-no, di-fen-dol mio So-vra-no,

e vi fa-ro tre-mar. di-fen-dol mio So-vra-no, e vi fa-ro tre-

mar, si vi fa-ro tre-mar si vi fa-ro tre-mar.

Polinefso

The image shows a page from a musical score for Giuseppe Verdi's 'Gloria'. It features a Soprano part and a Chorus part, both with Italian lyrics. The music is in C major and common time (C). The Soprano part is written on a single staff, while the Chorus part is written on two staves. The lyrics are: 'Del nostro Duce a-ma-to, ge-miam su l'as - pra mor-té,'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

Soprano
 Del nos - tro Du-ce a - ma-to, ge-miam su l'as - pra mor-té,
 Del nos - tro Du-ce a - ma-to, ge-miam su l'as - pra mor-to,

Coro
 Del nos - tro Du-ce a - ma-to, ge-miam su l'as - pra mor-to,

Polineso.

Come 2... che di te 2 che di te 2 Ah mi-se-ro co-mell tradi la sorte, come 2 comell tradi la.

p *f* *f*

Andante
for-te 2 Ji co-rein-fen mi pal-pi-ta; l'a-ni-ma oppres-sa lan-gue, l'a-ni-ma op-pref-sa

Andante

lan-gue, e nel-le ve-ne il fan-gue, mi fen-to con-gel-ar. Mi fen-to con-gel-ar. Ji co-rein-fen mi

p *p*

pal-pi-ta, l'a-ni-ma oppres-sa lan-gue, e nelle ve-ne il fan-gue mi sen-to con-gel-ar mi

sfz *p*

sen — to con — ge — lar.

PIANGI CON NOI QUEL MISERO, PE-RACHÈ IL FÉ MANCAR.

PIANGI CON NOI QUEL MISERO, PE-RACHÈ IL FÉ MANCAR.

Polinesio
Allegro.

an — diam, an — diam da noi ven —

det — ta da noi ven — detta, quell'om — bra ca — ra as — pet — ta, quell'om — bra ca — ra as —

ten de. Ji mio fu-ror s'ac-cen-de, si

de-ve ven-di-car. Ji mio fu-ror s'ac-cen-de, si de-ve ven-di-

Polineiso.

-car, Ca-da ch'il traf-se a mor-te ch'il traf-se a mor-te, si de-ve ful-mi-nar si de-ve ful-mi-

Ca-da ch'il traf-se a mor-te ch'il traf-se a mor-te, si de-ve ful-mi-nar ful-mi-

andì — am' / andì — am' / da noi ven —

— nar, si de-ve ful — mi — nar, andì — am' / andì — am' / si de-ve fulmi —

— nar, ful — mi — nar, andì — am' / andì — am' / si de-ve fulmi —

— detta, quell' om — bra cara as — pet — ta, quell' om — bra cara as — pet — ta, il mio fu — ror s'ac —

— nar. andì — am' / an — diam, si de-ve fulmi — nar, an — diam, si de-ve fulmi — nar,

fp 8

cen-de, si de-ve ven-di-car, il mio fu-ror s'ac-cen-de si

cada-chi-traf-se a mor-te, si de-ve ful-mi-nar.

Coro

cada-chi-traf-se a mor-te, si de-ve ful-mi-nar.

f p f p f

de-ve ven-di-car, si, si de-ve ven-di-car, il mio fu-ror s'ac-cen-de si

ca-da si deve ful-mi-nar, si de-ve si

Coro

ca-da si deve ful-mi-nar, si de-ve si

f p f p

de-ve si, si de-ve ven-di - car, il mio fu - ror sac - cen - de, si de - ve si, si,
de - ve - ful - mi - - nar si de - - ve, si de - - ve

de - ve ful - mi - - nar si de - - ve, si de - - ve
de - ve ven - di - car - - si de - ve ven - di - car - - si, de - ve ven - di -
ful - mi - - nar, si, ful - mi - - nar, si, ful - - mi -
ful - - mi - - nar, si, ful - - mi - - nar, si, ful - - mi -
ful - - mi - - nar, si, ful - - mi - - nar, si, ful - - mi -

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GINEVRA DI SCOZIA

GAVATINA.

/: Ah! che per me non v'è :/

Del Sig:Giov: Sim: Mayr.

ARIODANTE

Larghetto.

The first system of musical notation for Ariodante's Gavatina. It consists of three staves: a vocal line for Ariodante (treble clef, key signature of two flats, common time), and two piano accompaniment staves (treble and bass clefs, same key signature and time). The tempo is marked 'Larghetto'. Dynamics include piano (p) and sforzando piano (sfp).

The second system of musical notation, continuing the piece. It features the same three-staff structure. The piano accompaniment shows more complex textures with chords and arpeggios. Dynamics include sfp and p.

The third system of musical notation, concluding the piece. It continues the three-staff format. The piano accompaniment features a prominent arpeggiated figure in the bass. Dynamics include sfp and p. The page number 198 is visible at the bottom center, and the number 300 is at the bottom right.

First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef. The music features a piano introduction marked *p* and *sfp* (sforzando piano) in the upper staff, and a dense, textured accompaniment in the lower staff.

Second system of musical notation. The upper staff continues the vocal melody with the lyrics "Do-ve son' io ? o-ve m'è nol tro ?". The lower staff provides accompaniment. Dynamics include *p* (piano), *pp* (pianissimo), and *fp* (fortissimo piano).

Third system of musical notation. The upper staff continues the vocal melody with the lyrics "Qua - li ombre o". The lower staff provides accompaniment. Dynamics include *fp* (fortissimo piano) and *p* (piano).

Fourth system of musical notation. The upper staff continues the vocal melody with the lyrics "pa-che, dif-fon-de d'ogni in-tor-no la tor-tu-o-sa fel-va cas-con-de il. glori-a no ?". The lower staff provides accompaniment. Dynamics include *sfp* (sforzando piano) and *p* (piano).

che fi - len - zio pro -

fondo mu - ta - qui par na - tu - ra Oh co - me tut - to qui spi - ra or -

ro - re co - me si pas - ce un cor, nel suo do - lo - re / Quo - sto, si ques - to è il

luo - go, che richie - de la, mia de - so - la - zion / dell' on - de in

sfP *sfP* *sfP* *p* *ten.* *ten.*

Andantino

fe — no m'avria fer — ba — toll ciel da cer — ta mor — te per sof — frir nuo — ve pe — ne ?

E che mi res — ta a tol — le — ra — re an —

cor ? Son giun — to o — ma — i, al col — mel ma — li

mie — i, che sof — frir più non so, tut — to per — de — i.


Ariodante.

Andante
Gratoso.

First system of musical notation, measures 1-8. It consists of three staves: a vocal line for Ariodante (treble clef, 6/8 time), and piano accompaniment (treble and bass clefs, 6/8 time). The piano part features a prominent eighth-note accompaniment. Dynamic markings include *sfp* (sforzando piano) and *dol.* (dolce). The key signature has one sharp (F#).

Second system of musical notation, measures 9-16. It continues the vocal and piano parts. The piano part has a more complex texture with chords and moving lines. Dynamic markings include *sfp*, *fp* (forzando piano), *p* (piano), *pp* (pianissimo), and *fp*. The vocal line has some grace notes and slurs. The key signature remains one sharp.

Third system of musical notation, measures 17-24. It includes the vocal line with Italian lyrics and the piano accompaniment. The lyrics are: "che per me non ve / ne pa - ce ne ple - ta . po - ve - rò cor di". The piano part continues with its characteristic accompaniment. Dynamic markings include *p* and *sfp*. The key signature changes to two sharps (F# and C#) in the final measures.



te, che mai che mai sa-ra! ah! di te che mai sa-ra,



ah! che per me non è, né pa-ce né pie-tà, po-ve-ro cor di te, che



mai che mai fa-ra! ah! di te, che mai fa-ra.